

**POWER AND WILL REFLECTED IN CLINT EASTWOOD'S *J.EDGAR*  
MOVIE (2011):**

**A PSYCHOANALYTIC APPROACH**



**ARTICLE PUBLICATION**

**Submitted as a Partial Fulfillment of the Requirements  
for Getting Bachelor Degree of Education  
in English Department**

**by:**

**FARADILA RATNA SARI**

**A 320 090 287**

**SCHOOL OF TEACHER TRAINING AND EDUCATION  
MUHAMMADIYAH UNIVERSITY OF SURAKARTA**

**2013**

# POWER AND WILL REFLECTED IN CLINT EASTWOOD'S

**J. EDGAR MOVIE (2011):**

## **A PSYCHOANALYTIC APPROACH**

Faradila Ratna Sari

Dewi Candraningrum

Abdillah Nugroho

### ABSTRACT

**FARADILA RATNA SARI. A 320 090 287. POWER AND WILL REFLECTED IN CLINT EASTWOOD'S J. EDGAR MOVIE (2011): A PSYCHOANAYTIC APPROACH. RESEARCH PAPER. SCHOOL OF TEACHER TRAINING AND EDUCATION. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2013.**

*In this research, the researcher discusses power and will of major character in J. Edgar movie. Objectives of the research are: to analyze power and will in j. Edgar movie based on its structural elements and a psychoanalytic approach.*

*The type of the research is qualitative research. There are two types of the data, namely primary and secondary data. Primary data source come from J. Edgar movie and secondary data come from books, internet, or any information related to the study. Then, the data are analyzed based on structural elements and a psychoanalytic approach proposed by Sigmund Freud theory. In analyzing the data, the researcher use descriptive analysis.*

*There conclusion of the research, the writer draws as follows. First, based on the structural analysis of each element, it shows that the character and characterization, plot, setting, point of view, theme, mise-en-scene, casting, cinematography, sound, and editing are correlated to each other and form of unity. Second, based on the psychoanalytic analysis are focus on major character of J. Edgar movie reflected in id, ego, and superego. The last, based on the power and will theory are focus on major character in J. Edgar movie. Based on psychoanalytic approach J. Edgar includes in the term of being powerful person. J. Edgar Hoover with his power and will character was developed his carrier and his perspective to solve the problem.*

**Keywords:** *Psychoanalytic Approach, J. Edgar, Power and Will*

ACCEPTANCE  
POWER AND WILL REFLECTED IN CLINT EASTWOOD'S  
*J. EDGAR* MOVIE (2011):  
PSYCHOANALYTIC APPROACH

RESEARCH PAPER

Written by:

**FARADILA RATNA SARI**  
A 320 090 287

Accepted and Approved by the Board of Examiners

School of Teacher Training and Education  
Muhammadiyah University of Surakarta

On ,        March 2013

The Board of Examiners:

1. Dr. Phil . Dewi Candraningrum S.Pd., M. Ed. (  
    NIK. 772  
    ( Chair Person )
2. Drs. H. Abdillah Nugroho, M.Hum.  
    NIK. 589  
    ( Member I )
3. Drs. M. Thoyibi, MS.  
    NIK. 410  
    ( Member II )

Approved by

School of Teacher Training and Education

Muhammadiyah University of Surakarta



Dekan

Drs. Sofyan Anif, M.Si  
NIK : 547



UNIVERSITAS MUHAMMADIYAH SURAKARTA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Sekretariat JL. A Yani Tromol Pos 1 Pabelan, Kartasura, Surakarta 57102 Telp. (0271) 717417 Ext. 188

**Surat Persetujuan Artikel Publikasi Ilmiah**

Yang bertanda tangan di bawah ini pembimbing skripsi/tugas akhir:

Nama : Dr. Phil. Dewi Candraningrum, S.Pd, M.Ed

NIK : 772

Nama : Drs. Abdillah Nugroho, M.Hum.

NIK : 589

Telah membaca mencermati naskah artikel publikasi ilmiah, yang merupakan ringkasan skripsi (tugas akhir) dari mahasiswa:

Nama : Faradila Ratna Sari

NIM : A320 090 287

Program Study : Pendidikan Bahasa Inggris

Judul Skripsi : Power and Will Reflected in Clint Eastwood's  
*J. Edgar* Movie (2011): A Psychoanalytic Approach.

Naskah artikel tersebut layak dan dapat disetujui untuk dipublikasikan.

Demikian persetujuan ini dibuat, semoga dapat dipergunakan seperlunya.

Pembimbing I

Dr. Phil. Dewi Candraningrum, S.Pd, M.Ed  
NIK. 722

Surakarta, 14 Maret 2013

Pembimbing II

Drs. Abdillah Nugroho, M.Hum.  
NIK. 589

## A. Introduction

### 1. Background of the Study

Power is the skill to make something strictly in a distinctive method. Power can make a big change of the people life and can be good or bad. There is suspended with their perspective to exploit that chance. Many people not use wise measure when they got a power. All people crave power. Especially for officials who want the full power of a job. We often see people can do anything for power. A little more, power can affect a person's life. From there will arise. Will is the willingness to do or get someone wants. As will have been obtained, that person will also get power if the person is determined to what he wants it. Such as J. Edgar, he is someone who has power and is remembered as the founder of the FBI, because from the beginning he was the first chairman of the Federation of Bureau Federation. Many people who do not know about his personality so well, because he is a mysterious person. He did not want people to know about his personal life, but is known as a person that influences political change in America.

*J. Edgar* movie showed the power and will of the major character. *J. Edgar* movie was published in New York at November 11, 2011. *J. Edgar* movie is biography of first head of FBI. The movie by Clint Eastwood is based on true story of drama. *J. Edgar* explores the public and private life of one of the most powerful, controversial and enigmatic figures of the 20th century. As the face of law enforcement in America for almost fifty years, J. Edgar Hoover (Leonardo DiCaprio) was feared and admired, reviled and revered. But behind closed doors, he held secrets that would have destroyed his image, his career and his life.

There are four reasons makes this film interesting to analyze. First the movie is a new release. *J. Edgar* opened the AFI Fest 2011 in Los Angeles on November 3, 2011, and had its limited release on November 9, followed by wide release on November 11, with the DVD release January 04, 2012.

The second, the movie tells about one of the influential person in America. J. Edgar Hoover. He was the first Director of the Federal Bureau of Investigation (FBI) of the United States. Appointed director of the Bureau of Investigation—predecessor to the FBI—in 1924, he was instrumental in founding the FBI in 1935, where he remained director until his death in 1972 aged 77.

Third, the major characters of *J. Edgar* movie are courageous person. They never afraid to break the rules when they were are on duty. They do some illegal way to find the truth.

The last reason is that, there are the movie can motivate person to be a good leader and be honest of what they will do and they can imitate they spirit and passion in life to be a powerful, incredible and memorizing people.

## **2. Literature Review**

*J. Edgar* movie by Clint Eastwood's is a good movie about biography of head of FBI. As far as the writer concerns, there are no researches on *J. Edgar* movie conducted by the researchers before.

## **3. Problem Statement**

The major problem in this study is “How power and will of major characters reflected in Clint Eastwood's *J. Edgar* movie?”

## **4. Limitation of the Study**

The researcher analyzed power and will of major characters in Clint Eastwood's *J. Edgar* movie based on Sigmund Freud psychoanalytic approach.

## **5. Objective of Study**

To analyze Power and Will reflected in Clint Eastwood's *J. Edgar* movie (2011) based on its structural elements and psychoanalytic approach.

## **6. Benefit of the Study**

There are two benefits of this research. First, theoretical benefit of this study can contribute to the development of the body of knowledge about literary study especially psychoanalytic approach toward the literary

work. Second, practical benefit the writer gets some information about psychoanalytic approach that may help to analyze students in society and to give a deeper understanding to the other researches who intend to analyze the *J. Edgar* movie by psychoanalytic approach.

## **7. Underlying Theory**

### **a. Power**

According to Sadan (1997:33), Power is a key concept to understanding of processes of empowerment. The theory of empowerment that will be developed further on will draw its inspiration from an integration of two domains; from an understanding of theories of power and the use of insights drawn from these for the purposes a developing a theory of empowerment, and from an analysis of processes of empowerment. According to Steven Lukes (2005:30) Power is one of those concepts which is unavoidably value-dependent, that is, “both its definition and any given use of it, once defined, are inextricably tied to a given set of (probably unacknowledged) value-assumptions which predetermine the range of its empirical application. The following typologies of power are the one-dimensional approach to power, the two-dimensional approach to power, and the three-dimensional approach to power.

### **b. Will**

According to Haddock (2005:17) The Will is a way a person has of being and doing, by which itself and the body in which it dwells are directed. It is not the Will that wills, any more than it is the perceptive powers that perceive, or the faculty of imagination that pictures mental images. “The Will,” says a French writer “is to choose in order to act.” This is not strictly true, for the Will does not choose at all. The following typologies of will are the persistent will, the static will, the dynamic will, the impelling will, the restraining will, the explosive will, and the decisive will.



## **B. Research Method**

### **1. Type of the Study**

The writer uses qualitative research in this research because there is no need statistic data. The data sources are library and literary data.

### **2. Object of the Study**

The object of this study is *J. Edgar* movie by Clint Eastwood's and was premiered in 2011 by Warner Bross.

### **3. Type of the Data and the Data Source**

There are two types of the data namely primary data and secondary data. The primary data source of the study is *J. Edgar* movie produced by Warner Bross. The secondary data comes from books or any information related to the practice of *J. Edgar* movie that support psychoanalytic analysis.

### **4. Technique of the Data Collection**

The writer uses note taking as method in collecting data. The steps are watching the movie repeatedly, taking notes of important parts both primary and secondary data, arranging the data into several groups based on its theoretical category, selecting particular parts considered important and relevant of analysis, drawing conclusion and formulate its pedagogical suggestion.

### **5. Technique of the Data Analysis**

In analyzing the data, the writer applies a descriptive approach. The steps taken by the writer in analyzing the data are as follows: The first is analyzing the data based on its structural elements. Focus will be paid on the structural analysis of the movie. The second step is analyzing the data based on psychoanalytic perspective. Focus will be paid on the meaning of power and will.

## **C. Discussion**

### **1. Structural Element of the Movie**

Characters are imaginary persons in a fiction story. In a fictional film, humans usually function as characters, but characters can anything with some human features, such as taking animal. (Philips, 2005:23).

There are many characters in *J. Edgar* movie such as J. Edgar Hoover,



Helen Gandy, Clyde Tolson, Annie Hoover, Mr. Lindbergh. Each character has characterization.

Setting is the place of incident (Kennedy, 1983:38). In *J. Edgar* movie, there are many place such as FBI office, Hoover's house, Mr. Lindbergh House, and Library of Congress. The time of *J. Edgar* movie from the first time Hoover works in FBI until his dead. According to Kennedy, (1983:103) states that the theme of a story as whatever general idea or insight the entire story reveals. The meanings of this movie are never giving up finding the truth and believing if you can do it.

Bordwell and Thompson (1990:119) state that *mise-en-scene* means "starting in action" on arrangement visual element, it is the first applied in directing plays. There are many kinds of *mise-en-scene* namely set dressing and props, costumes and make up, lighting, and figure expression and movement. Set dress and props support the setting of the place such as in the office like the real situation. There are many table, chair telephone, and gun. Costume and make-up shows the character in the *J. Edgar* movie. Lighting shows the situation of the movie. It was more brightness to shows afternoon, and little light to shows night. Figure expression of the movement shows the experssion of the character like, happy, angry, sad, and dissapointed.

They have to casting before get some character of the *J. Edgar* movie. According to Bordwell and Thompson (1990:408) cinematography is manipulation of the film strip by the camera in the shooting phase and by the laboratory in the developing phase. It makes the quality of the shot better. Sound also support the movie in each situation. Editing can explain the situation of the *J. Edgar* movie.

After analyzing the structural elements of *J. Edgar* movie, the researcher will discuss and relate all of element into unity. All good movies have structural element, so the movie not only entertain the viewer but also provide meaning for put it in our life. *J. Edgar* movie is also an excellent movie. It's not only entertained the viewer but many kinds meaning we get there.

The conclusion is *J. Edgar* movie is one of the best movie in 2011. It was directed by Clint Eastwood. From this movie the researcher also got

the meaning that can imitate their spirit and passion in life to be powerful, incredible, and memorizing people.

## 2. Psychoanalytic Analysis

Hoover *id* arises when uses all the way, legal or illegal that makes it easier to arrest the suspect. He is never care about the danger if he commits an illegal way in his action.

**Hoover**

These people are armed and violent.  
They're prepared to kill to avoid capture.  
Take one. Go on.

**FBI team**

Are we allowed to use these, sir?

**Hoover**

These are gifts.  
There is no law that prevents us  
from using our own weapons.  
Gentlemen, grab your guns.  
Gentlemen, quickly.  
Let's move.  
(Scene 325 – 332 00:21:26,868 - 00:21:52,727)

From the conversation above Hoover allowed FBI team to use gun for arrests the criminal. He totally gives responsible to his team to uses gun for interest of the state. He is never care about the danger if he commits an illegal way in his action.

Hoover *ego* shows when Hoover felt so week to receive a guest and he choose to receive the doctor first to meet him.

**Gandy**

Sorry to interrupt, sir.  
Your next appointment is here.

**Hoover**

The doctor first, Miss Gandy.

**Gandy**

Yes, of course.

**Hoover**

Send him in in a few minutes. Thank you.  
(Scene 1640 – 1643, 01:49:27,978 - 01:49:42,575)

In this situation the researcher analyze that Hoover still cares with his health. And he aggravates his health than his job. He is responsible with his body and his state.

The *superego* shows when Hoover gets some advice from his mother and his mother tries to give on a dressing to dance, but he is always refusing. He claims that he cannot dance. After some conversation finally he wants to learn dance with his mother.

**Annie**

Did you ever wonder why we called him Daffy?

**Hoover**

For his odd behavior, I believe.

**Annie**

It's short for "daffodil," Edgar.

Do you remember what happened  
to Daffodil Pincus?

**Hoover**

Yes, Mother. He...

He shot himself six weeks after.

(Scene, 1248 – 1247, 01:22:48,213 - 01:23:02,726)

After the conversation above, Annie tries to give an advice to Hoover. She did not want Hoover afraid with woman. Annie teaches Hoover to dance so well.

### 3. Power Analysis

Hoover on the one-dimensional approach to power is begins when he got an advice from her mother because a lot of pressure to his father from government.

**Annie**

She says your father will die soon.

And when he does, you will rise to be  
the most powerful man in the country.

Your brother's a good man, Edgar...  
but you will restore our family  
to greatness.

(Scene, 106- 109, 00:08:21,250 - 00:08:39,434)

Little Hoover remind what his mother says. He becomes influential person in America when he is adult. He proves what Annie says and Annie feel so proud of him.

The two- dimensional approach to power of Hoover reflected when the mass media expose FBI as large and influential institution in the United States. Indirectly, he gave an example of leadership to their members of FBI. For example, Agent Melvin Purvis which become famous after success catch Baby Face Nelson, Pretty Boy Floyd, and most famously John Dillinger.

**Clyde**

Edgar, look at this.  
We made the Post Toasties box.

**Hoover**

"Melvin Purvis,  
the FBI agent that caught Dillinger."  
Write the cereal-maker.  
Let them know...  
Oh. "Junior G-Man." Hmm.  
Tell them they ought to print any further  
boxes to read "former agent of the FBI."  
(Scene 1088 – 1092, 01:13:02,711 - 01:13:20,978)

After the conversation above, shows if FBI has a great job for America. Clyde tells to Hoover if figure of Agent Purvis made the post toastiest box. Hoover felt so happy; he wants produces of toastiest box print any further of FBI Agents.

The three-dimensional approach to power of Hoover is when he really confidence on him. He did not hesitate to commit illegal ways to catch criminals. He has real courage without been affected by someone else.

**Hoover**

secret surveillance of communists  
and radicals, without warrant.

**Clyde**

Is that legal?

**Hoover**

Sometimes you need  
to bend the rules a little...  
in order to keep  
your country safe, right?  
(Scene 924- 930, 01:01:27,600 - 01:01:52,708)

From conversation above, Hoover talked with Clyde about his plan to safe their country uses illegal way. Hoover have contempt for death to defend his country.

#### **4. Will Analysis**

Hoover was a persistent man. His dedicate his life to FBI and America until his died. He struggle to maintain his organization becomes larger and more beneficial to America.

**Mr. Stone**

Young man, I want you to be acting  
director of the Bureau of Investigation.

**Hoover**

I will take the job, Mr. Stone,

but only on certain conditions.

**Mr. Stone**

What are they?

**Hoover**

The Bureau must be divorced from politics

and not be a catchall for political hacks.

Recruits must be college-educated.

Appointments must be based on merit.

(Scene 397 – 408, 00:26:57,824 - 00:27:52,711)

From the conversation above, Mr. Stone wants Hoover to be director of the Bureau of Investigation. He gives offer to Hoover and Hoover accepts it with any requirement.

In static will Hoover showed his original energy as a head of FBI. He is not replaceable with other people. He is the first head of FBI whereas the U.S. President 8 times underwent a change.

**FBI member**

You arrested Harry Campbell in Toledo  
and Brunette in Manhattan?

**Hoover**

And William Mahan in California.

But let me clarify

without a shadow of a doubt...

this was a "we" job, not an "I" job.

(Scene 1084-1087, 01:12:45,736-01:12:55,912)

The actions of the mind in self-direction of Hoover is when he were in the trial he get questions from attorney general he tell the truth about who is the real person who arrest John Dillinger. He tells the truth because he will not makes his bureau get a bad name.

**Attorney general**

So you admit it is pure fiction.

In fact, it wasn't you who hunted down

and captured John Dillinger at all.

It was Agent Purvis. Is that correct?

**Hoover**

I was in charge of all of those

investigations...

but, no, sir, I have not personally

made an arrest.

(Scene 1040 – 1044, 01:08:53,587 - 01:09:14,899)

From the conversation above, shows if Hoover get a pressure from attorney general about who is the person which arrest John Dillinger. He felt ashamed because some people knows if Hoover who arrest Dillinger.

The Impelling will reflect when Hoover tries to save Little Lindy. Tough many temptations faced, but Hoover keeps moving forward.

**Hoover**

But do you know what all the power  
of the Bureau means...

without federal laws, without arms,  
without the ability to make arrests?

It means nothing.

Mr. Chairman, I urge passage  
of the Lindbergh Law...

making kidnapping a federal offense.

To immediately deliver all the fingerprints  
in this country to my office...

so that we may create a central file.

(Scene 739 – 751, 00:48:30,115 - 00:49:15,451)

From the conversation above, Hoover state if FBI should find little Lindy or all children around the world will not safe.

The restraining will reflect when Hoover making persistence he was appointed to be head of the FBI. He is appropriate to be a head of FBI because his ability to lead a team is good.

**Mr. Stone**

Young man, I want you to be acting  
director of the Bureau of Investigation.

**Hoover**

I will take the job, Mr. Stone,  
but only on certain conditions.

**Mr. Stone**

What are they?

**Hoover**

The Bureau must be divorced from politics  
and not be a catchall for political hacks.

Recruits must be college-educated.

Appointments must be based on merit.

(Scene 397 – 408, 00:26:57,824 - 00:27:52,711)

The Explosive will of Hoover is when he alluded to by her mother about his that would not dance and has no girlfriend. He is tries to dance and looking a wife. But, he cannot fool himself that he actually fell in love with Clyde.

**Annie**

Did you ever wonder why we called him Daffy?

**Hoover**

For his odd behavior, I believe.

**Annie**

It's short for "daffodil," Edgar.

Do you remember what happened  
to Daffodil Pincus?

**Hoover**

Yes, Mother. He...

He shot himself six weeks after.

From the conversation above, Annie Hoover worried about love life his son. She did not want Hoover become 'Daffodil'.

**Hoover**

secret surveillance of communists  
and radicals, without warrant.

**Clyde**

Is that legal?

**Hoover**

Sometimes you need  
to bend the rules a little...  
in order to keep  
your country safe, right?

(Scene 924- 930, 01:01:27,600 - 01:01:52,708)

The decisive will of Hoover is when he breaks the rules to solve the problem of crime in America. He is with FBI team did not hesitate to commit illegal ways for the unity of the America.

#### **D. Conclusion**

The researcher was analyzing the data dealing with power and will of major characters of *J. Edgar* movie and psychoanalytic approach. Based on the analysis of power and will reflected in *J. Edgar* movie by using psychoanalytic approach, the researcher draws the conclusion as follows:

First, the interesting point is shown by the meaning in *J. Edgar* movie. *J. Edgar* movie directed by Clint Eastwood has a special meaning. The viewer would get the meaning in every literature. In *J. Edgar* movie, the meaning of this movie is "never giving up finding the truth and believing if you can do it". Hoover teaches how he used all the way to get the truth and find the suspect. He used legal and illegal way, but he is always responsible with his actions.

Second, *J. Edgar* movie analyze using psychoanalytic approach. There are three basic concepts to analyze *J. Edgar movie* based on the psychoanalytic approach. It is suitable analyze by using psychoanalytic approach because the story focuses on major characters of *J. Edgar* movie there are J. Edgar Hoover, Helen Gandy and Clyde Tolson . Psychoanalytic approach related to power



and will in *J. Edgar* movie. It shows that the major characters always struggle to get what they want because they have power and will. In the end of story, J. Edgar Hoover died and he became a person who is remembered as one of the influential persons in America.

Lastly, the researcher completes this study with the theory of power and will. There are three basic concepts of power and seven basic concepts of will. It was related with psychoanalytic approach. Power theory discusses about dimensional approach to power. Will theory discusses about the persistent will, the static will, the dynamic will, the impelling will, the restraining will, the explosive will and the decisive will. It is support psychoanalytic approach to analyze of major characters in *J. Edgar* movie.

## BIBLIOGRAPHY

- Bachrach, Peter & Baratz, Morton. 1962. *Two Faces of Power*. Philadelphia: Temple University Press.
- Bordwell, David and Thompson, Kristin. 1990. *Film Art (An Introduction) Third Edition*. United States of America: McGraw-Hill, Inc.
- Douglass, John S, Gleen P Harnden. 1996. *The Art of Technique (An Aesthetic Approach to Film and Video Production)*. Boston: Allyn and Bacon.
- Feist, Jess. 1985. *Theories of Personality*. New York: CBS College Publishing. Freud, Sigmund. 1933/1964. *New Introduction Lectures an Psychoanalysis*. In Standard Edition (vol.21). London Hogart.
- Haddock, Frank C. 2005. *Power of Will*. Meriden: The Pelton Publishing Company.
- Hall, Calvin & Gardner Linzey. 1985. *Introduction to the Theory of Personality*. Canada: John Willey and Sons. Inc.
- Hjelle, Larry A and Daniel J. Zieglar. 1992. *Personality Theories*. USA: Mc Graw Hill. Inc.
- Kennedy, X.J. 1983. *Literature: An Introduction to Fiction, Poetry, and Drama*. Third Edition, Boston: Little Brown and Company.
- Lukes, Steven. 1974. *Power: A Radical View (2nd Edition)*. London: Palgrave Macillan
- Pervin, Lawrence A. 1984. *Film: Personality*. New York: John Willey and Sons. Inc.
- Phillips, William H. 2005. *Film: An Introduction (Third Edition)*. Boston: Bedford/St. Martin.
- Sadan, Elisheva. 1997. *Empowerment and Community Planning: Theory and Practice of People-Focused Social Solutions*. Hebrew: Tel Aviv: Hakibbutz Hameuchad Publishers

## VIRTUAL REFERENCE

Rottentomatoes. ([http://www. Rottentomatoes.com/m/j\\_edgar/](http://www.Rottentomatoes.com/m/j_edgar/))  
Accessed November, 10<sup>th</sup> 2012 at 07.00 p.m.

Notablebiographies. (<http://www.notablebiographies.com/Du-Fi/Eastwood- Clint.html#b>)  
Accessed November, 10<sup>th</sup> 2012 at 07.15 p.m

Psychology About. (Kristen M Beystehner in <http://www.psychology.about.com>).  
Accessed November, 10<sup>th</sup> 2012 at 08.00 p.m

IMDB. (<http://www.imdb.com/title/tt1616195/synopsis>)  
Accessed November, 27<sup>th</sup> 2012 at 09.30 a.m